

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence:

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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WHAT IT WERE GOOD TO DO FOR THE CHOIRS.*

BY WILLIAM J. THOMS.

"If it be objected to me, that being a layman, I ought not to have concerned myself with speculations that belong to the profession of divinity, I could answer, that perhaps laymen, with equal advantages of parts and knowledge, are not the most incompetent judges of sacred things; but, in the due sense of my own weakness and want of learning, I plead not this. * * I will ingenuously confess, that the helps I have used in this small treatise, were many of them taken from the works of our reverend divines of the Church of England."—Dryden's *Preface to Religio Laici*.

A LAYMAN, and but little versed in questions of Church policy, or Ecclesiastical Government, I may perhaps be taxed with presumption, for coming forward at a time like the present, with my speculations as to the course which it would be wise to adopt in the future arrangements of an important branch of our Church establishment. But, feeling strongly on the question of cathedrals and cathedral service, and having, in the daily intercourse of society, opportunities of ascertaining the sentiments of many classes of the community, with whom the Ecclesiastical Commissioners† are little likely to come in contact, and whose opinions on these matters, therefore, those exalted personages can only learn

* Though certainly suggested by the papers, *What is to be done for the Choirs?* which have recently appeared in *The Musical World*, (Nos. 48 and 50) the present article is by no means intended as an answer to the caustic enquiries of '*A Lay Vicar*', or as provocative to a controversy with him.

+ The following observations on the extraordinary powers vested in *His Majesty's Commissioners appointed to consider the state of the Established Church, with reference to Ecclesiastical Duties and Revenue*, are extracted from the Rev. Mr. Benson's Letter to the Bishop of Lincoln on the subject, and are deserving of very serious consideration. The writer is speaking of the power awarded to the Commissioners, by the recent Act of Parliament, to give to their schemes '*the full force of law*'.

"I must say, that in every case I think this wholesale method of legislation is to be deprecated. It is a time most full of fear for the liberties of the land, when the Parliament declines the duty of carefully canvassing every measure, and part of a measure, which affects public or private property, and eases itself of its legitimate burden, by delegating the power of dealing with the interests of the King's subjects, to a few selected Commissioners, to whom it gives a perpetual existence, and over whose acts it gives up almost all subsequent control. This most objectionable practice is, however, on the increase; and it is greatly to be desired, that the eyes of the country should be opened to the magnitude of the danger which attends it, before it is too late to apply a remedy. In the case of the Poor Law Commissioners, and of the Church Commissioners, a precedent has been introduced, which, if vigorously acted upon, may soon place a much larger portion of our rights, and privileges, and possessions, under the management of a few powerful Boards, than any wise or prudent man would approve."

indirectly, I have determined to risk this charge of presumption, and publish, as my own, sentiments that are very generally expressed, rather than that the Noble and Reverend Members of that all-powerful Board, should act upon the mistaken belief, that the present demand for Church Reform has been raised only by those

"Who can endure no organs, but are vexed
To hear the quiristers shrill anthems sing,"

—that it is a demand having for its object the alienation of cathedral patronage—a demand which would be satisfied by the suppression of cathedral service.

The idea of suppressing the daily worship of the Creator, in those venerable edifices, which have been so long consecrated to that especial office, will of course be as anxiously repudiated by every member of the Ecclesiastical Commission, as it would be indignantly rejected by every well-wisher of the Church. But whether the service performed in those establishments might not, by a judicious reformation, be rendered far more worthy of acceptance, and far more capable of awakening in its hearers feelings of deeper reverence and profounder devotion, is a question worthy of the serious consideration of those learned personages; a question to which they may be assured the public will expect them to render a very full and satisfactory answer.

The principal feature of cathedral service consists in the chaunting or singing of certain portions of it, which, in the ordinary course of parochial service, are for the most part only read. The effect produced upon the mind by this arrangement, when the voices of the choir, hymning praises and thanksgiving, are as it were borne upwards on the solemn *undulations* of the loud-sounding organ, can only be conceived by those who have had the good fortune to experience it. Few who have done so, will, after such experience, think aught extravagant or overcoloured which the poet's fancy might have fabled with regard to the power of music.

How eloquently does Washington Irving pour forth his feelings on this subject, when speaking of Westminster Abbey: "Suddenly the notes of the deep labouring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal. And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! what solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away, and floated upwards on this swelling tide of harmony!"

Our forefathers, without fully subscribing to Luther's opinion, that, "next to Divinity no art is comparable to music,"* in their wisdom rejected no fitting aids or incentives to devotion, and readily availed themselves of the powers of this art in rousing the phlegmatic and cheering the lowly-minded; and many were the measures adopted by them for the encouragement of Church music. Nay, so great was the anxiety in the time of Henry the Eighth, that the choral service of the Cathedrals should be fitly performed, that a power to impress singers, which had been before exclusively the prerogative of the Crown, was, under the reign of this monarch, extended to the deans of cathedrals and collegiate churches, that their several choirs might by such means be supplied with children possessed of suitable voices. Elizabeth, too, who, as Burnet says, "loved state and some magnificence in religion," among the injunctions for the clergy which she published in 1559, issued one on the subject of choral music.

It is unnecessary at the present moment to enquire minutely into the proportion, in point of numbers, which the choirs of the present day bear to those of the times of which I have just been speaking: but the disproportion is very great, and, as it seems to me, certainly much larger than it is prudent or decorous that it should remain. A scientific knowledge of music is now far more widely spread than it was at the period in question. An increased love of music abounds: and Choral Societies are springing up on every side, many of them consisting entirely of members who are dissenters from the Church of England. This is one of the results of the present increased fondness for the art. Another, and, with reference to the subject on which I am now writing, no less important one is, that an increased knowledge of "the good and the beautiful" in art, is spread abroad. When such an increased love, and increased knowledge of music and its powers, are to be found not only among the members of the Establishment, but among those who dissent from it, can it be otherwise than most prejudicial to the interests of the church, to suffer its choirs to remain in their present insignificant and comparatively disgraceful state?

Can those who during the week have listened to, and perhaps joined in, the hundred-tongued chorusses of these Choral and Harmonic Societies, embodying the sublime creations of a Bach, a Handel, a Mozart, or a Mendelssohn; can such as these, I say, enter our Cathedrals on the Sabbath, and listening to the feeble choirs assembled there, fail to spy out the nakedness of the land? Humbled as is the state of our choirs, they are, I am sure, still sufficient to

"Make those who came to scoff, remain to pray."

but scoffers are not to be looked for among those who find their delight in the performances before alluded to; yet there will perchance be found among them many, who, loving the Church, may ask why the ample revenues with which it has been endowed are not applied to the perfecting of this important branch of it? And there will assuredly be found among them many, who, loving not the Church, and remembering how the Choral service was wont to be performed, and that the

* "Plani Judico nec pudet asserere, post Theologiam, esse nullam artem que possit Musice sequari."—*Luther's Epistle to Sinfelin of Zurich.*

Church still possesses ample means for maintaining her choirs in their ancient dignity, may exclaim, "Cursed is he that having a better lamb in his flock, offers up to God a worse!"

It is not my purpose, in writing these lines, to touch upon the disputes so often adverted to in this journal, as still raging between the members of the choirs and their spiritual superiors. My object is rather to point out what I firmly and sincerely believe to be the truth, that the Church, by rendering the choirs of her cathedrals, such in point of number and talent, as experience has proved to be most effective, may do much towards drawing back into her bosom many who have withdrawn from her—may do much towards bringing into communion with her, many of those who have been kept estranged from her by what they term the coldness and want of fervency in her forms of worship.

Another means towards attaining the great object of rendering the choirs of our cathedrals effective, besides that of increasing the numbers of the vicars-choral, would be to revive the ancient practice of requiring the minor-canons to take part in the musical portions of the service. It is one of the duties of their office, and one which they are assuredly called upon to discharge.

Were these measures adopted, we might not only find, in the service of our cathedrals, the means of "recreating and composing our travail'd spirits with the solemn and divine harmonies of musick heard or learnt, which if wise men and prophets be not extremely out, have great power over dispositions and manners, to soothe and make them gentle, from rustick harshness and distempered passions,"*—but also learn how well St. Basil spake when he said, "By pleasing thus the affections, and delighting the mind of man, musick makes the service of God more easy."

Should, however, advantage not be taken of the opportunity which the change now working in the government of our Church Establishment so well affords, to arrest the gradual atrophy under which the choirs are daily sinking, the admirers of this strictly orthodox and most inspiriting form of worship, may soon be in the situation of St. Augustine, which is so feelingly depicted in Possidius' life of that great father of the Church.

"Towards the time of his dissolution, St. Augustine wept abundantly, because he saw the cities destroyed, the bishops and priests sequestred, the churches profaned, the holy services and sacraments neglected, either because few or none desired them, or else because there were scarce any priests left to administer to them that did desire them; lastly, because *the hymns and lauds of God were lost out of the Church.*"†

* Milton—"Letter on Education."

† Since the above was written, an article has appeared in the Quarterly Review, in which, I understand, (for I have not yet seen it) the maintenance of our Cathedrals in their integrity, is insisted on with all the ability for which the writers of that powerful journal have been so long distinguished. If it be so, it will furnish me perhaps with an opportunity of supplying one or two omissions, (*inter alia*, the views of Hooker upon this important subject) which the necessity of confining the present article within reasonable limits, rendered unavoidable.

CHIT-CHAT FROM THE CONTINENT.

Dresden.—The celebrated violinist Lipinski has been delighting the musical public by his admirable performances, and has been pronounced by some of the first critics of that city as the greatest performer on the violin of the present day. The second concert announced by him, did not take place, in consequence of his illness.

An interesting performance lately took place in the Royal Catholic church of this city,—a Mass by Handel, instrumented, that is to say, strengthened with wind-instruments by Herr von Mosel; who had adapted the words of the service to five of Handel's Chandos Anthems, and thereby produced a whole work, the effect of which was very striking. Whether the case would have been better or worse, had Handel himself written the mass, it would be useless to enquire, since the compositions seemed admirably suited to the words. And to how many compositions have these words already given birth! The most remarkable piece was the Graduale, and which has been employed by Mozart, in his chorus of the Blacks in *Zauberflöte*, in such a way as clearly to prove that Mozart was well acquainted with this piece of Handel's writing. If this circumstance demonstrates on the one hand how deeply he had studied the old masters, so on the other, it gives rise to many reflexions upon the meaning of the word 'originality.'

Berlin.—The lyric Monodrama 'Maria Stuart,' written by Flodoard Geyer, and which received the prize of the Musical Section of the Academy of Philosophy and Art in Berlin, has been purchased by the active musical firm of Trautwein in that city, who have announced that a piano-forte arrangement of it will appear almost directly.

REVIEW OF MUSIC.

First Air, with Variations for the Violoncello, with an accompaniment for the Piano-forte; composed and dedicated (by permission) to Robt. Lindley, Esq. by H. W. Bonner. HILL.

The introduction very excellent, and perfectly according with the genius of the instrument. The theme is of a sweet character, and without a tinge of vulgarity in it. The third and fourth variations are very beautiful: in the former, the theme on the piano-forte is accompanied by clever and tasteful arpeggios on the violoncello; and the fifth and last variation is the same subject, but ingeniously treated as a polonaise. The composition is in every respect creditable to Mr. Bonner's taste and accomplishment. The violoncellist must be considerably advanced who shall play this piece according to its deserts.

Fugues for the Organ or Piano-Forte, composed by William Crotch, Mus. Doc. Nos. 9 and 10. MILLS.

THE chant forming the theme of No. 9, (for all this series of compositions are founded upon some Cathedral chant) is taken in canon in 2, 3, and 4 parts. The subject is afterwards treated as a fugue in triple common time; in which three subjects are employed, and are inverted and augmented with masterly skill and freedom. At the close, all three points are brought together. This is to our taste very delightful writing.

A very beautiful subject is embodied in the introduction of No. 10, upon a chant by the Rev. William Crotch; in itself one of the finest for beauty of

melody, and Gothic solemnity of character that we have seen in modern chant writing. The concluding fugue, upon the same subject, is almost equally satisfactory.

Three Rondos for the Violoncello and Piano-Forte. No. 1, "Il Pastorale." No. 2, "Il Pensieroso." No. 3, "Il Giocoso." Composed by G. Alexander Mc. Farren. H. J. BANISTER.

The rondo before us is the 3d in the above series ("Il Giocoso"); and not only the subject, but the whole treatment of it completely answers to its title. Not only also is it superior in character, and full of sweet fancy; but it combines originality with considerable variety, although the whole piece comprises but one movement. Speaking from recollection, this appears to us the most elegant of the three rondos.

Grand Duett, in 3 movements, for the Piano-Forte or Organ, composed and inscribed to his friend Frederick Marshall, Esq. of Leamington, by Samuel Wesley. DEAN.

We can imagine the delight with which young German organists, the countrymen of Sebastian Bach would play this duett for the first time; and all the admirers of that greatest school of music in every country will revel in it. The three movements of which the composition consists are, a "Spiritoso brillante," beautifully melodious, as well as energetic, and free in treatment: an "Andante grazioso," the subject of which is exquisite, and fully worthy of Mr. Wesley's great idol, although perhaps in character it more nearly resembles Mozart; and a "Finale moderate risoluto," a movement of very elaborate construction, yet clear and elegant in effect. How fine are those passages of contrary movement it is! and then, that augmentation of the subject towards the close, with the obstinate pedal point;—in short, the composition is a magnificent one, and every way worthy of the musician who conceived it—great as he is.

Ninety interludes in the most familiar major and minor keys, for the Organ or Piano-Forte; suited to psalm tunes, in common and triple time, composed by Thos. Adams. Z. T. PURDAY.

Any observations upon a publication comprehending 90 several compositions, must of necessity be very general. The purchaser therefore who is interested in works of this class, will find the one in question well deserving his attention. The interludes display (as might be expected from the author of them) the finest knowledge of counterpoint; and on many occasions elegance of subject, with considerable ingenuity of treatment. Among those which are calculated to give general pleasure, may be selected No. 1, in A major, a charming interlude, and in manner very like John Cramer. Also No. 3 in G major. The work will form an excellent series of introductory practical lessons upon either instrument, and may serve for a vade mecum to many a young organist.

PROVINCIAL CONCERTS.

PROVINCIAL CONCERTS.—Mr. Goodban's third and last subscription concert for the season took place on Monday evening, upon which occasion he engaged the valuable services of Miss Fanny Wyndham, from the Opera Buffa. This young lady possesses a most beautiful contralto voice, and sang in a manner that elicited enthusiastic encores to her Italian songs 'Mi fa Lelio,' and 'Io l'udia'; she also sang Haydn's canzonet 'Despair,' and the old favourite 'Auld Robin Gray,' with much feeling. The audience were delighted with the chaste and pure style of Mr. Blagrove's performance. His rondo, and air with variations, were perfect specimens of genuine violin playing. We must

not omit to mention also the beautiful polacca concertante for the violin and violoncello, played by him and Mr. H. W. Goodban, which was a most effective performance on the part of both. The glees were judiciously selected, and the overtures went extremely well, particularly 'Le Pré au Clercs.' Altogether, we think this the best concert of the series, and congratulate Mr. Goodban upon having catered so successfully for the taste of his subscribers throughout the season.

MR. WALTON'S CONCERT.—On Tuesday evening last a benefit concert, under the patronage of the different musical societies in this town and neighbourhood, was given to Mr. Walton, and the large room at Bywater's Repository was crowded on the occasion. Mr. W. Wilkinson and Mr. R. Andrews presided at the piano-forte. The selection of glees was of an excellent character, and diversified as to style. The chorusses went extremely well, particularly 'Welcome, lady fair,' by Bishop, in which Miss Hardman surpassed all her former efforts: it was loudly encored—as was also Mr. Walton's song, 'Who would not love,' which he gave in excellent style, but a little too loud, perhaps, in some places. 'Now by day,' (Bishop) was very effectively sung in full chorus—as also 'Loud let the Moorish tambour sound,' by the same composer; the solo parts by Miss Hardman and Mrs. Henry Andrews. The madrigal, with full choir, 'Let me careless,' was the greatest treat of the evening, as the number of voices assembled on the occasion considerably increased the effect. A very beautiful glee, 'The Bee,' in which Mr. Barlow's voice was heard to great advantage, was charmingly given: it is a prize composition, and of the first order, by Mr. Hawes. Another prize glee, 'Fayre is my love,' by J. Lodge, was not so successful in the performance. Miss Hardman sang, 'My mother bids me bind my hair,' in a very pleasing manner. The 'Tramp chorus,' by Bishop, closed the performance.

BOLTON HARMONIC SOCIETY.—This society gave their second subscription concert for the season on the 17th instant, which was honoured with a crowded room, and was the most effective concert that has ever been given in that town. The overtures were brilliantly executed, led by Mr. A. Ward, and the band considerably increased by the band of Fusiliers stationed at the barracks. 'Fra Diavolo' and 'Masaniello' overtures, seldom have been heard to greater advantage out of London. Miss Clara Novello was the prima donna, and sang most exquisitely Handel's sublime composition, 'Holy, holy.' Miss Hardman was very successful in the song 'I saw from the beach,' as was also Mr. Walton, in his song, 'When the sails were unfurled,' which was enthusiastically encored. A pleasing glee, by Mr. W. Shore, 'Had we never met,' was nicely sung by Miss Hardman, Messrs. Barlow, Walton, and Sheldrick. The septuor, composed by Onslow, for piano-forte, horn, clarinet, bassoon, flute, and double bass, was given in a very superior manner by Messrs. R. Andrews, Thorpe, Grimshaw, and clarinet, bassoon, and horn of the Fusiliers' band. This is somewhat of a novelty in the country, and the directors of these concerts are deserving of praise for introducing music of so excellent a character. The other glees were 'Awake Æolian lyre'; 'Rose of the valley'; 'List, list,' by Bishop; and 'I'll lo'e thee Annie,' harmonized by R. Andrews. They were each effectively given by Miss Hardman, Messrs. Barlow, Walton, and Sheldrick; and Miss Clara Novello in her 'Polacca,' was eminently successful.—*Manchester Times.*

MAIDSTONE AMATEUR HARMONIC SOCIETY.—The last concert of an excellent series took place on Thursday evening, 23rd February, at the Corn Exchange, which was crowded with a most respectable company. The concert was opened with an overture composed by the talented leader, Mr. S. Philpot, which was warmly applauded. The great attractions of the evening were Miss Fanny Woodham's singing, and Mr. Richardson's performances on the flute. These were heard to the greatest advantage in a song 'The sad

and lonely bird of night,' sung by Miss Woodham, with a flute obligato by Mr. Richardson. Mr. Richardson's performance of 'Rule Britannia, and the Swiss air, with variations, was also delightful. The firm, full, trumpet-like tone he drew from his instrument, astonished the best flautist present, while all were charmed with his execution and tasteful style of playing. Miss Woodham sang 'Auld Robin Gray,' accompanying herself. The audience expressed their approbation by repeated and hearty applause. A new glee, composed expressly for this concert, by Mr. Philpot, was given in fine style by Miss Woodham and Messrs. Young, Elul, and Dobson. Its reception was most flattering, and an encore was loudly called for. The concert concluded with the National Anthem, as arranged by Novello; the chorus played by the full band. The public, we think, are highly indebted to the Harmonic Society, and the amateurs who have assisted them, for the pleasure they have afforded in these delightful concerts.—*Maidstone Journal*.

CONCERTS.

PHILHARMONIC SOCIETY.--This Society opened its campaign on Monday last; but not auspiciously. As the leading concert in the metropolis, and boasting of the largest subscription, it ought to be no arena for the display of second-rate compositions, or the success of back-stair influence. It will be recollect that last season, Lachner's new symphony was substituted for that of Spohr's. And this year, Onslow takes the precedence of the unknown and unappreciated masterpiece of Beethoven. We do not know whether or not the Directors take the leading musical periodicals of France and Germany—if they do not, they ought so to do, for that, at all events, is the easiest and readiest way of keeping up their reading with the present times: and if they do, it does not follow that, because Herr Lachner, or Mons. Onslow, is blamed by their friends abroad, that the works of these gentlemen are suitable for the Philharmonic Concerts in London. No. The Directors should make it a rule to send for and import every new instrumental work of importance, and then judge and select for themselves. The economy that suggests the performance of a symphony, simply because they have been at the outlay of importing it, and have no other novelty by them, with which to satisfy the cravings of their intelligent patrons, the amateur subscribers, is surely something to be despised and condemned. If novelties are the ruling passion with the Directors, why not send for the new Symphony in E flat, by Täglichsbeck, the chapel master to the Prince of Hohenzollern-Heckingen, which not only report, but the approbation of sound musicians, ought to recommend to their notice. If Lachner's name must appear in their programmes, his Sinfonia Passionata, composed for the Concert Spirituale, and which gained the prize, is surely a better venture than the stupid and helter-skelter composition in E flat, which adorned one of their concerts during the last season. Then there is Kalliwoda, the chapel master to the Princes of Ferstenburg, who, although he has written four symphonies, has certainly succeeded in producing one even worthy of the Philharmonic. As to ourselves, we differ altogether from the directors and those subscribers who entertain such a rage for novelties. No band in this country can do such justice to Mozart, Beethoven, and Spohr, as that of the Philharmonic. Herein rests their glory, and until they have produced *all* the works of these composers, and by repeated performances rendered them as familiar as household gods, we very readily give up all curiosity with regard to Kalliwoda, Lachner, or Täglichsbeck. When the subscribers can trace Beethoven in his choral symphony, as readily as they now do in his No. 2, or enjoy Spohr in his Sinfonia Charactéristique, as they do in *Der Berggeist* and *Jessonda*, and when the band can play these things as

readily and effectively as they do Haydn and Mozart, it will be time enough in all reason to look abroad (or at home if you please, for you might go farther and fare worse) for fresh matter. The following is the programme of last Monday's concert.

Act I.—New Sinfonia in A (first time of performance in London); Onslow.—Duetto, Signor Catone and Signor Ronconi, 'Qual desio, qual pensiero' (corno obligato, Signor Puzzi); Benedict.—Concerto, in C minor, piano-forte, Mr. Moscheles; Beethoven.—Recitative ed Aria, Mademoiselle Blasis, 'Deh vieni! non tardar,' (Le Nozze di Figaro); Mozart.—Overture (a Midsummer-Night's Dream); F. Mendelssohn Bartholdy. Act II.—Sinfonia in D; Beethoven.—Aria, Signor Catone, 'Cara Immagine,' (Il Flauto Magico) Quintetto (in E flat), two violins, two violas, and violoncello,—Messrs. Blagrove, Watts, Dando, Lyon, and Lindley; Mozart.—Terzetto, Mademoiselle Blasis, Signor Catone, and Signor Ronconi,—'Fia grata al ciel,' (Fidelio); Beethoven.—Overture 'Der Beherrscher der Geister'—(The Ruler of the Spirits); C. M. Von Weber. Leader, Mr. F. Cramer. Conductor, Sir G. Smart.

The new symphony from beginning to end was much ado about nothing—terrible heavings from the mountain and anon the tail of the mouse. Nevertheless, Sir George looked serious, the new baton did its duty, and although all the names of the wind instrumental performers encircled around it, bowed down before the MS. at the beginning of each bar, the parties *in personam* were not quite so docile or subservient. The *flauti* and *fagotti* appeared to be prostrated by the *grippe*, and so much affected were these instruments by the late prevailing epidemic, that at a later period of the evening, we were really in expectation of a dead stop. Onslow is essentially a miniature painter, and when he departs from that line of composition in which he excels, and is unquestionably an honour to the country which gave him birth, all becomes indistinct and confused. His mind produces nothing to clench hold of, nothing to grapple with, and he is insensible to all the artistical resources of a great symphonist. Mademoiselle Blasis, and Signors Catone and Ronconi, were the vocalists. Benedict, Mozart, and Beethoven, the composers, from whose vocal works the compositions in which the lady and gentleman exhibited were selected. We must confess we had rather hear these sort of singers in Rossini's, than any other composer's writings. Benedict falls short of the Swan of Pesaro, and we much question whether Signors Catone and Ronconi, had ever heard of the Fidelio or Zauberflöte, previous to their coming to the rehearsal on Saturday. It would be gross injustice to our countrymen Phillips and Hobbs, to bring their notions of this order of classical music, in comparison with their more favoured brethren in the art. One word to the directors in the shape of an old story. Soon after an old fellow of a college had taken possession of an out of the way country living, which had fallen to his lot; he was accosted by one of the tithe-payers who ventured to remonstrate with him respecting his sermons. "We pay the best price, sir, and we think we ought to have the best sermon. You don't give us any Latin; this, our old rector used to do, and although we don't understand it, what does that matter you, if we like it." So it is with our good directors of the Philharmonic, they are very careful that they should not overreach the understandings of their supporters, or mislead their judgments by introducing inferior singers or composers to their notice. They may rest assured nine out of ten of the subscribers, know much more about music, and music in its highest forms, than the worthy rulers every dream about. The features of the evening's performance were Mozart's quintett, and Beethoven's concerto. Every violin player is well aware the quintett in E flat, is a most difficult composition to execute, and that the first violin has passages to get through, which none but a consummate master of his instrument could hope to succeed in. Young Blagrove played magnificently, and was worthily assisted by his companions. Tak

him all in all, Moscheles is the greatest pianist living. It is the mind displayed in every thing which he executes, that so places him by himself. The usual routine of such phrases, as execution, precision, delicacy, articulation, freedom, judgment, and the like, are all at our fingers-ends, but they will not assist us in any description of this performance. In Moscheles' hands Beethoven becomes as lucid and intelligible as 'Cherry Ripe,' or 'Kelvin Grove,' and the veriest child is transported with his melodies. Surely this is the triumph of commanding genius, the evidence of a kindred spirit. Of the two overtures, Weber's was excellently performed, that of Mendelssohn but very indifferently. The room was as usual, crowded.

THE CLASSICAL CHAMBER CONCERTS.—In consequence of some derangement in the dates that occurred at the commencement of these concerts, and the alteration not having been made upon our card of admission, we unfortunately missed a performance which was pronounced on all hands to be most excellent. The following account is from the *Morning Chronicle* :—"The second of these concerts took place last night at Willis's Rooms, when a fine selection of truly classical music was most admirably performed. The first piece was Onslow's quintett, No. 10, Op. 32; one of the most pleasing of this author's compositions. When played with great delicacy and precision, as on this occasion, its ingenuity of construction, and the number of beautiful fragments of melody skilfully divided among the various instruments, afford great pleasure to the musical listener; but there is a want of that union of breadth, simplicity, and force, which distinguishes the works of the highest class of composers. Of the living instrumental composers, Mendelssohn undoubtedly approaches most nearly to the standard of Mozart and Beethoven. His compositions, like theirs, are the effusions of genius and feeling; struck off at a heat, and not gradually produced, like those of the second-rate composers, by a slow process of study and elaboration. His quartett in B minor, for the piano-forte, violin, tenor, and violoncello, though one of his very early works, has more of the boldness and impetuosity of character, and the almost orchestral richness of effect, which distinguish Beethoven's music of this kind than anything we have heard by a living composer. The principal part was played by Madame Duleken, with the utmost neatness and brilliancy of finger, and great force, as well as delicacy of style. Mozart's quartett in B flat (No. 9 of Clementi's edition) was a specimen of the most finished and beautiful playing by all the four performers, Messrs. Mori, Watts, Tolbeeque, and Lindley, that can be imagined; and Haydn's quartett in D minor, the second of Op. 74, which concluded the concert, was equally delightful. We never heard Mori play more charingly: he seemed inspired by the genius of the great men to whose ideas he was giving expression. Correlli's trios played on two violoncellos and double bass, exhibited the marvellous powers of Dragonetti and Lindley, and was, as usual, loudly encored. There was some very beautiful vocal music. Mozart's celebrated cantata, 'Non temer,' was sung by Miss Masson in a style of excellence that could not be easily surpassed; and nothing could be more masterly than the manner in which Mr. Bishop played its rich and brilliant accompaniment. Winter's fine duet from *Proserpina*, 'Ti veggo,' was excellently well sung by Mrs. Bishop and Miss Masson. Mrs. Bishop's tendency to sharpness of intonation was, however, perceptible. It is a fault which we think arises from a little deficiency of care in the management of her voice, and she would do well to guard against it, as what is at present a slight defect, may, if not attended to, become a serious one. Even at present it frequently lessens the pleasure which Mrs. Bishop's singing (admirable upon the whole) is calculated to produce. The room was very crowded. The increasing encouragement given to concerts of this refined and classical character, is a gratifying proof of the progress of musical taste."

THE CHORAL HARMONIC SOCIETY performed the oratorio of the 'Messiah' on Tuesday evening. The solos were divided amongst the Misses Tipping, Cooper, Deakin, and Bevington; Messrs. Turner, Purday, and Leffler. Mr. Lyon, led; Mr. Holderness, conducted; Mr. T. F. Travers, superintended the choral department; and Mr. Bevington, presided at the organ.

THEATRES.

KING'S THEATRE.—The Italian Opera opened for the season last Saturday, according to announcement. The piece was to have been Rossini's 'Pietro l'Eremita'; but it was found that the present company (who are the performers that were lately at the Lyceum) were either not equal, or not inclined to be equal to it. Bellini's opera of 'Norma' was therefore substituted. Mlle. Blasis sustained the principal female character; and Madame Giannone was advertised for Adelgisa; but a sudden, and, it is said, perilous illness deprived us of that delightful singer's services—and of the part altogether. Catone performed the part of the Roman proconsul, and Bellini that of Oroveso the chief Druid.

To speak in general terms, the piece was creditably performed throughout—Mlle. Blasis alone deserving warmer terms of approbation; for her singing was excellent, and her acting, although somewhat conventional, was nevertheless spirited and energetic. The duet in the last scene, between her and Catone, 'Qual core tradisti,' one of the best compositions in the opera, was loudly applauded on all sides. The chorus singers are very numerous and effective, and the orchestra is as fine as ever.

After the opera a new ballet was produced, founded upon the subject of Auber's 'Fra Diavolo.' The principal features in the story are all preserved, and from the indications on the part of the audience, it should seem to be successful. The dancers are among the best we remember at the opening of a season, when the company is supposed never to be in full force. Madlle. Duverney sustained the principal character, and was very successful in a *pas seul*, which she is compelled to dance by the brigands, who have carried her off. She was supported by that merry little gris, Montessu, and Mlle. Herminie Elsler, who promises to rival her celebrated sisters. Monsieur Mabille, apparently quite a youth, and new to us, if not to this theatre, will become a first-rate dancer. His actions are very graceful, and his bounds give one the idea that he descends to the ground only at pleasure. The last scene in this piece, representing a ravine, upon the summit of which the brigand is shot, is a most beautiful work of art. Coulon, who performed the part of Fra Diavolo, was excellent. He is one of the best serious pantomimes we ever saw; and his dying scene upon the present occasion was all but equal to the one which procured him so much fame in the Masaniello.

We observe that Mr. Laporte, in his advertised prospectus for the season, has announced his intention of turning the fine company that he will have after Easter to good account, by producing several pieces of standard popularity and merit. Among them the 'Matrimonio Segreto' of Cimarosa. That will always draw a house, if only for the eminent Lablache's sake. If he could get up Mozart's 'Idomeneo,' (the opera he wrote when he was in love, and which we believe has never been represented in this country) there would be a sure card for him, or we are greatly mistaken. And then with Grisi and Albertazzi, Rubini and Lablache, how grandly we might have the 'Clemenza di Tito.' And, with the chorus he now has, and the glorious band, what effect would not be given to the 'Tradimento,' one of the sublimest of even Mozart's sublime compositions. But the piece which he could get up most easily, and for the popular character, and light beauty of the writing, would

be the most widely successful, is Winter's 'Ratto di Proserpina.' Grisi as Cerere; Albertazzi, Proserpina; Ivanoff, Vertunno (which Vigannoni performed so delightfully); and Lablache as Pluto. This opera has not been performed since Madame Vestris made her debut at this house, some eighteen or twenty years ago; and, from the various beauty in the solos, duets, and trios, as well as the light and airy character and terrific grandeur of the chorusses (the 'Su! si canti,' and 'Festeggiam la regina d'Eereo,' &c.), we cannot but think that this opera would be eminently successful. They who witnessed the performance of Billington, Grassini, Viganoni, and Rovedino, are not likely to lose the recollection of it, but with their senses. The singers, we know, will be the stumbling blocks to the revival—Lablache will not; but Mr. Laporte "has a way with him," and if any manager can do the thing he can. The 'Paga fui'; 'La tua cara Proserpina'; the magnificent accompanied recitative of Ceres—the initial words have escaped us; 'Vaghi colli'; 'Ti veggo'; 'Lieti fiori,' and the exquisite trio in G, would of themselves bring some full houses.

[It is for Mr. Laporte to estimate the hint we have thrown out. As to the various movements in the Proserpina, we only know that they uniformly give great pleasure, whether performed in private or public society. One circumstance the manager of the King's Theatre may rest assured of, that the time has now arrived, when he must provide not merely a variety of musical entertainments, but they must be the best of their class. The knowledge of, as well as the taste for, musical literature, has made a great advance in England, even since he assumed the management of the King's Theatre: moreover, another fact he may be assured of, that in consulting this improved taste, by being as frequently as may be in advance of it, he will command the assistance of every influential member of the press—a lever he knows how to appreciate.

DRURY LANE.—*The first night of Mr. Barnett's 'Fair Rosamond.'* It is a subject of regret to us, that Mr. Barnett should not have taken the opinion of some experienced and tasteful dramatic friend, before he bestowed the labour, pains, and very great talent he has done upon the libretto of his opera: on the other hand, however, it is to him a cause of no small self-gratulation, that he, by his art alone, should have been able to keep his audience in a state of pleasurable excitement for the space of four hours and a half; for, not only has the writer of the dialogue, &c. to his music, not adhered to the best incidents in the romantic history of King Henry's mistress,—an unwarrantable liberty in itself; but the treatment of the substituted story is wholly divested of interest. Rosamond herself exites no sympathy for her fate; and we quickly cease to care whether Henry the minstrel in disguise, or Henry on his throne, succeed in obtaining the object of his affection. But the chief matter of astonishment is, that the composer should have suffered the catastrophe to be altered, when so fine an incident in the real history presented itself for high poetical as well as musical treatment. The reader is to be informed that Rosamond is *not* poisoned, but triumphs over her queen rival! for, at the critical moment, upon hearing the king's march in the distance, she dashes away the cup—her lover enters, and she is saved! All this we are free to say is conceived in the spirit of the most common modern Italian opera poet. In the course of the opera other violences might be instanced, which are offered to the most ordinary plain sense—but we hasten to the agreeable part of our task—the music: and here with unqualified feelings of delight, we congratulate Mr. Barnett upon having produced a work which we believe 'posterity will not willingly let die.' From the overture to the finale, every movement is characterized, either by a beautiful melody, or by an ingenious piece of instrumentation; and all bespeak a vigorous, independant, and refined tone of thinking. We have grace and eloquence without pettiness, and force without violence. At the single hearing of a series of movements occupying

four hours in the performance, we can but speak in general terms of the effect they have produced upon us. Under that impression, therefore, we should say that the concerted music is considerably the finest feature in the opera; and yet, every one of the four acts contains some solo that bespeaks accomplished talent, if not decided originality. Those which appeared to attract the most undivided attention were, the first solo of Rosamond (Miss Romer) accompanied by a chorus. The romance by the King, (Mr. Phillips) with harp accompaniment; and which was most beautifully sung; 'My love, oh fly with me.' This was encored. Queen Eleanor, (Miss Betts's) first song; 'The lily no more my brow shall bind.' The horn accompaniment to this air is in itself a charming piece of writing. Miss Betts sang this song very excellently, and was encored in it from all parts of the house. The scena immediately following the above, and admirably sung by Miss Romer, was very difficult and quite as beautiful. Song by the Page, (Miss Poole) 'A minstrel bold,' accompanied by the chorus, is highly descriptive. Also, a romance, 'The minstrel wooed a beautiful maid.' All the music indeed appropriated to this character is full of expression, and that intelligent little actress performed the part, and sang her music with perfect truth and propriety. Lord de Vere, (Mr. Wilson's) song in the third act, with violoncello obligato. The instrumentation to this piece is most polished and beautiful. And lastly, the scene between Miss Betts and Miss Romer in the finale, would do honour to any dramatic musician—living or dead. The sestett in the first act for two basses, a baritone, a tenor, and first and second treble, is very original as well as beautiful in construction. The canon in the third act, 'My brain to frenzy driven,' is also a masterly piece of writing; but the brilliant of the concerted movements, and which was cheered and encored with absolute enthusiasm, is the quartett; 'Ah, must we part for ever.' During the progress of the performance we noticed numerous instances of ingenious accompaniment; as for instance in one of Miss Romer's solos, the clarinet has a pretty ascending passage, the last note of which is taken up and carried on by the voice in the most graceful manner; quite in the feeling and manner of Mozart. And again, in one of the romances with the harp accompaniment, the passages for the horn, interspersed pianissimo, are exquisitely contrived. But, the finest characteristic in the whole work, is, that although the instrumentation is modelled after the best of the modern German masters, yet the melodies, (more particularly in the first act,) bear a resemblance to the greatest English school. The cadences to several of the airs, and above all the recitatives, are quite in the manner of Purcell. In short, we say, and without the slightest idea of common place adulmentation, that Mr. Barnett has given evidence in this opera, that he has it in his power to do great things for music in this country: but for the future, let him be very dainty in his story, and the treatment of it. What a very different affair would Serle, or Jerrold's version of the Fair Rosamond have been!

Misses Romer, Betts, and Foole, Messrs. Wilson, Henry, Seguin, Giubilei, and Phillips, were the principal performers; and to their credit be it spoken that we never witnessed so perfect a first performance of an opera that contained even half the quantity of as difficult music. The chorusses also, and the band went with great spirit and precision; and the scenic and other decorations were perfectly gorgeous.

MISCELLANEOUS.

CHAPEL-ROYAL, ST. JAMES'S.—The place of divine worship attached to the court of the King of England, and the first place in which our Liturgical service was performed, has been undergoing a thorough repair, and will shortly be reopened. A large organ is erecting by Mr. Hill, which, by its size and

modern mechanical arrangements will greatly assist in the better performance of the choral service. The Bishop of London, we are happy to find, has turned his energetic mind to a consideration of the state of the choir: he has attended, with Mr. Attwood and Sir George Smart, the chapel-masters, at Mr. Hill's manufactory, and surveyed the organ, and we feel assured that, like his predecessors of olden times, he will not spare any exertion in rendering the king's private chapel as distinguished for talent and ability in the musical, as we doubtless suppose it to be in every other portion of the service.

BEETHOVEN AND THE PHILHARMONIC.—“There are two compositions,” says the *Morning Post*, for which every person is asking;—we mean Spohr’s Sinfonia ‘The Power of Sound,’ and Beethoven’s Sinfonia Charactéristique of ‘The Passion of Joy.’ We take it for granted, they both will be done during the present season.” No such thing. The Philharmonic Society has ceased to take the lead in producing Beethoven’s greatest writings to the public; and although the Society has paid a large sum for the *chef-d’œuvre* of Beethoven, it is now reckless as to its merits, or the effects of its *correct and intelligible* performance on the rising artists of this country, and the band of art-loving dilettanti whose names swell the Philharmonic subscription list. Scarce twelve months have passed by, but the Posthumous Quartetts were sneered at, as the misty dreams of a mad and deaf enthusiast; his second set of Quartetts were previously termed rubbish; and his Sinfonia No. 3 excited the uncontrolled scorn and ridicule of the *soi-disant* knowing ones. Young Blagrove, and his choice band of kindred spirits, have shewn what Beethoven’s last compositions are; and we suppose it must be left for the young Academicians, and the Directors of the Societa Armonica, to produce annually some part or the whole of Beethoven’s No. 9, and thereby to shame the Directors of the Philharmonic out of either their parsimony or their ignorance and bigotry. “We cannot perform the Choral Symphony,” say the elders of the senate; “it is so long, and the choristers will be so expensive.” Imagine any of the Directors to have composed a series of movements, any one of which is destined to advance the boundaries of the art by half a century, and to have received such a reply in answer to the request for its performance. We state it unhesitatingly, as our long-confirmed opinion, that the first movement of this Symphony is the most prodigious effort of musical philosophy in existence, and is the epic poem from the mind of a Beethoven. The production of this movement alone, would satisfy us at first; and its performance will assuredly incur no expense or trouble beyond half a dozen careful rehearsals. The conductor should know it by heart, and understand it; then there may be a chance of his band *understanding him*, and, *through him*, the composer. Without these preliminaries, the audience will be anything but satisfied by its representation.

THE METROPOLITAN CHOIR.—Recently the Sundays have passed by, and not a single bass voice present in the choir of St. Paul’s! Of course we allude to the vicars choral. Some idea of the choristers may be conceived, from the circumstance of *two boys* having to sing *a solo!* Surely this cannot be fulfilling the intentions of the founders of this noble church; and it is to be regretted that the Dean, or, as that Very Reverend dignitary describes himself in the ecclesiastical returns, “the superintendent of the Cathedral,” should be so continually engaged, as to be compelled to delay looking into the state of the *choral worship* of the finest city in the world.

WESTMINSTER ABBEY.—It is a universal and just complaint at this place, that there is no fund devoted to meet the expense of purchasing sacred compositions, or having them copied when procured. If the organist desire to bring forward a new service or anthem, it either incurs a serious loss of time, or a heavy expense upon himself personally; or otherwise the little choristers

must be deprived of their school or pleasure hours to assist in the emergency. If the Very Reverend the Dean would but go to Exeter Cathedral, and there hear Bach, Wesley, and Spohr; or to York and Canterbury, and revel in Handel, Haydn, and Mozart,—we are inclined to suppose some arrangement might be made respecting this point. No man in the profession is more ready to advance the cause of good music in the Cathedrals than Mr. Turle, the organist of Westminster Abbey;—and the younger Wesley has already shown what grand effects the works of Sebastian Bach, the elder Wesley, Beethoven, and Spohr, are capable of producing in our time-hallowed Cathedrals. With reference to the Abbey, *The Times* observes—“A correspondent complains of the incessant talking and indecorous behaviour of the singing men at Westminster Abbey, who, he says, totally neglect that part of their functions which consists in answering the responses, which duty, therefore, devolves upon the choir boys.”

HER MAJESTY subscribes ten guineas annually to the Choral Fund. This is one of the four musical institutions among whom the munificent profits arising from the Royal Musical Festival at Westminster Abbey, in 1834, were equally divided, on which occasion each society was awarded £2,250. The Choral Fund was projected by the late Dr. Arnold, in the year 1791, for the relief of afflicted and decayed musicians, their widows and orphans. All classes of the profession are qualified to share in its advantages, provided they are members of the institution. At the annual benefit concert of this charity, which takes place at the Hanover Square Rooms, all the performers, both vocal and instrumental, render their services gratuitously.—*Morn. Herald.*

ST. OLAVE'S, SOUTHWARK.—This church, owing to the attractions of popular preachers and the musical service, was last Sunday thronged both during the morning and evening services. The Master Cowards, and Messrs. Francis and Novello, by their obliging and valuable services, conferred a real and considerable benefit on the charity; for the collections were most liberal. The quartett from St. Paul, ‘How lovely are the messengers,’ is as solemn as it is elegant, and the sooner such beautiful music makes its way into our Cathedrals the better. No modern publication is so well adapted for divine worship, or so readily executed, and more lastingly remembered. The whole of the music was delightfully sung.

MELODISTS.—The advertisement which appeared in No. XLV. of “The Musical World,” offering a premium of Five Guineas for the best approved words of a song, to be set to music by the honorary members of the Melodists’ Club, has been most prolifically answered; for we understand that the honorary secretary has received nearly *one hundred and fifty songs!* In consequence of the great number sent in, the club has decided on giving an extra premium to the writer of the second best song, to be set to music next season, as a candidate for a silver goblet, to be presented by the vice-presidents; the Patron, H.R.H. the Duke of Sussex, presenting one this season. The encouragement held out by the Melodists’ Club to the votaries of the Muses, is well worthy of imitation by other musical societies.

THE PHILHARMONIC BAND, taken from the *Morning Post*.—LEADERS—F. Cramer, Mori, Weichsel, and Loder, of Bath. FIRST VIOLINS—Wagstaff, Eliason, Thomas, Ella, A. Griesbach, Watkins, Dando, W. Cramer, Seymour, Gattie. SECOND VIOLINS—Watts (principal), Mountain, Blagrove, Kearns, Tolbecque, Reeve, Piggott, Nicks, Rawlings, Anderson, Fleischer, A. Mackintosh, Litloff, Rooke. TENORS—Moralt (principal), Lyon, Challoner, Joseph Calkin, Daniels, Ware, Dance, Abbott. BASSES—Lindley (principal), Crouch, Rousselot, Hatton, James Calkin, C. Lindley, Binfield, Lucas. DOUBLE BASSES—Dragonetti (principal), Anfossi, Howell, Hill, Wilson, C. Smart. FLUTES—Nicholson, Card. PICCOLO—Price. OBOES—G. Cooke, Keating. CLARINETS—Willman. BASSOONS—Denman, Tully. HORNS—

Platt, Kielbach, C. Tully, Rae. TRUMPETS—Harper, Irwin. TROMBONES—Albrecht, Smithies, and Son. OPHECLEIDE—Ponder. And DRUMS—Chipp. A Conductor for the evening is chosen from among the annual Directors.

NOTICE TO CORRESPONDENTS.

A COUNTRY ORGANIST. (LIVERPOOL) The list of terms in use among organ builders, forwarded by our correspondent, contains nothing but what is well known to most professors, and certainly familiar to every builder's apprentice. No organ ought to possess a range of manuals below C, the 8-feet pipe; and F in alt is quite high enough for all legitimate purposes. We intend publishing the details of the Birmingham organ, which cost between three and four thousand pounds; but the information sought for by our country organist, provided we could give it in these pages, our sense of justice to the highly scientific and unrivalled mechanist Mr. Hill, would preclude us from doing so.

"A LAY VICAR'S" paper again came too late to be inserted this week. It will, in all probability, appear in the next Number.

SEMI QUAYER'S communication has been forwarded to the writer of the article to which his letter refers.

Operas, Concerts, &c. for the ensuing week.

Saturday, 4th	King's Theatre. Moscheles' Second Soirée, Hanover Square Rooms.
	Drury Lane, 'Fair Rosamond,' and Tuesday, Thursday, Saturday.
Monday, 6th.....	Fifth Vocal Concert, Hanover Square.
Tuesday, 7th	King's Theatre. Mendelssohn's Oratorio of St. Paul, Exeter Hall.
Wednesday, 8th	First Ancient Concert, Hanover Square.
Thursday, 9th	Second Quartett Concert, Hanover Square.
Friday, 10th	Fifth British Musicians, Hanover Square.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Beethoven. Pastoral Sonata, by	Cocks
Czerny Sonate Pathétique, by	DITTO
Ditto.....	DITTO
Burgmüller. Rondo for Piano-forte	CHAPPELL
Czerny. "Teatro Buffo Londini." No. I. Fantasia	WESSEL
Grand Vars. on Swiss Melodies	DITTO
Ditto from "Marche des Grecs," in the Siege of Corinth	DITTO
Chaulieu's Harmonic Studies....	COCKS
Hinkesman.RondoDivertimentoJOHANNING	
Le Printemps. Set of Waltzes,	
F. M. Elder	MASON
Musard's 17th Set of Quadrilles.	
(La fille du Danube)	D'ALMAINE
Miné. Souvenirs des Jeunes Pianistes, 25 Melodies, in Nos. 1 to 8	DITTO
Meves (Aug.) "Or son d'Elena," "Von studiar." Airs from Scarumuccia	DEAN
Norma, Airs from, No. 3. Truzzi ALDRIDGE	
Scaramouch Waltzes. Ricci EWER & PAINE	
Salle d'Apollon Waltzes, No. 175 WESSEL	
The heavens are telling. Arranged for Organ and Piano forte, H. J. Gauntlet.....	DEAN
Trois Nocturnes. Van Bree	EWER
Thomas. Fantasia on "Auld lang syne," op. 5.....	WESSEL
VOCAL.	
Go, forget me. Song, Nielson	ALDRIDGE
Hast thou forgotten. Ballad, T. D. Richmond	MASON
My heart's in the Highlands. C. W. Glover.....	FALKNER

The Seaman's Wife. Ballad, J. Done

MASON

The Pic Nic, or Disasters of Bog-glyme Glen. Comic, J. Blewitt D'ALMAINE

The Workhouse Boy. Song, H. R. Bishop

DITTO

FOREIGN VOCAL.

Ali patasa. Mollay

ALDRIDGE

Adieu, beau rivage de France.

Barcarole, Grisar

CHAPPELL

Or son d'Elena in vaghito. Ricci FALKNER

Pietoso al mia Martire. Canzonetta, Lord Burghersh

LONSDALE

SACRED.

Children's Hymns, No. 2. Mer-riott

NOVELLO

Requiem. Missa pro defunctis.

Bertleman

EWER

We must follow to the tomb. E. J. Loder

MONRO

GUITAR.

Dunque il mio bene. Duet, Gui-tar Accomp.....

CHAPPELL

Horetzky's 12 Duets for 2 Guitars COCKS

The Maid of Devon. J. Barnett;

Guitar Accomp. G. Derwort ..

MONRO

MISCELLANEOUS.

Forde's and Reinagle's 9 Italian

Airs for Violoncello and Piano-forte

COCKS

Gabrielsky's Marches for the Flute,

4 Nos.

DITTO

Ditto for Violin, Ditto ..

DITTO

Hünten and Reinagle's Two Ron-dos for Violoncello and Piano-forte

DITTO

L'Harmonie, No. 12. Duet on

Swiss melody, "L'Echo des

Alpes," of Stockhausen, by Kuff-

ner, Guitar and Piano-forte ..

JOHANNING